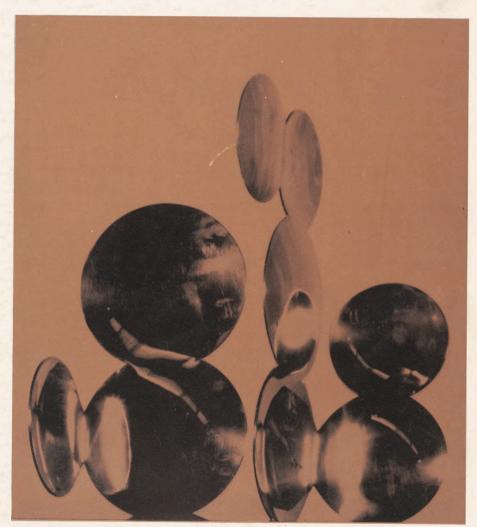
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YUGOSLAVIA CONTEMPORARY TRENDS

THE YOUNGER GENERATION



YUGOSLAVIA

CONTEMPORARY TRENDS THE YOUNGER GENERATION

an exhibition organized under the joint sponsorship of the Commission for Cultural Relations with Foreign Countries, Belgrade, and the Embassy of the Socialist Federal Republic of Yugoslavia in the United States of America

THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

JANUARY 7—FEBRUARY 13, 1966

ARTISTS IN THE EXHIBITION

BAKIĆ

BERNIK

ĆELIĆ

DŽAMONJA

GLIHA

LUKETIĆ

MILJUŠ

MURTIĆ

POPOVIĆ

PRICA

SRBINOVIĆ

TRŠAR

VELIČKOVIĆ



Some two years ago the initial steps were taken which have resulted in this exhibition devoted to the contemporary sculpture and painting of Yugoslavia. It is the seventh in a series planned to explore and convey the scope and diversity of the work of today's artists on the international scene. Yugoslavia, despite its comparatively recent birth as a nation, has an ancient artistic tradition, being for centuries astride the border of the Holy Roman Empire and that of Byzantium. Thus its culture has both Western and Eastern roots, the influence of which, even to this day, can still be detected in the lively and vital work now being produced.

The exhibition was selected by me during the course of an extended sojourn in Yugoslavia in the summer of 1965. Many of the artists are widely known in Europe, but comparatively few have previously been shown in the United States. The choice of artists has been highly selective, and it goes without saying that the exhibition makes no pretence of being comprehensive. Rather, I have elected to show the character, vitality and, to a degree, the breadth of contemporary Yugoslav art as represented by the younger generation of artists who have come to the fore since the end of World War II.

Our indebtedness for a diversity of assistance goes to many individuals on both continents. In Yugoslavia the Gallery is especially indebted to Miodrag B. Protić, Director, and Zoran Tošić, Curator of the Museum of Modern Art, Belgrade. In Zagreb our thanks go to Božo Bek, Director, and Boris Kelemen, Curator of the Gallery of Contemporary Art of Zagreb. While in Ljubljana, Zoran Kržišnik, Director of the Gallery of Modern Art, and Mrs. Majda Jerman were unstinting in their helpfulness. In the United States we acknowledge with appreciation the personal interest taken by the Ambassador of Yugoslavia, Veljko Mićunović, and of Cvijeto Job, Press Attaché.

The writer of the thoughtful and perceptive introduction, Zoran Kržišnik, who is recognized as one of the leading authorities on contemporary art and is widely known for his international series of exhibitions of prints, has earned our sincere thanks. Finally, we can only state that without the whole-hearted cooperation of the thirteen artists represented, the exhibition would not have been possible.

HERMANN WARNER WILLIAMS, Jr.

Director

The Corcoran Gallery of Art

The thirteen painters and sculptors, carefully selected by Hermann Warner Williams, Jr., Director of The Corcoran Gallery of Art, to represent Yugoslavia, give a broad view of the complex, intricate artistic creativity of this part of the world.

Why is it intricate? Yugoslavia, a small spot on the world's map, is truly a region in which every stone has its own history, a history which is both turbulent and varied.

Now that the world has dwindled to the size of a ball in the universe, mankind feels a growing need for kinship, in spite of the disputes and discords that still spring up from time to time. Art, which is international and has always been a mediator between the peoples of various nations and cultures, has again been the first to respond to this need. This coincides with the conscious volition of artists who, especially in the last decades, have grown aware of the homogeneity of the world, have encountered the same problems, been inspired by the same sources of knowledge and information, so that now artists all over the world are grouped by their generations, the schools to which they belong, and the styles of their artistic vision rather than by their nationalities.

Yet, on the other hand, it is the geographical position, national temperament, and social environment surrounding an artist that give his creations their distinct complexion and stamp. The artist's vision and formal expression are further influenced by often hidden yet always potent traditions, especially when the past has been as diverse as it has been in Yugoslavia.

As a union of southern Slavic nations, Yugoslavia is still a young country, and the history of her component parts has been varied. But there are two features common to all Yugoslav nations: first, their art has been an essential expression of the struggle for mere national existence, and second, because of the geographical position, Yugoslavian artists have, in the past, drawn their inspiration from the main trends of European styles, modifying them in their own way.

In the late nineteenth century when, in Europe, one great phase in the development of art was drawing to a close and another starting, the south Slavic artists studied primarily in two diametrically different art centers, Paris and Munich. This was the last, or the next to last, stage in the long procession of various influences and artistic trends; for by the mid-20th century, Yugoslavia had become involved in the international art movement.

The art of the south and southeast parts of Yugoslavia was greatly enriched by the magnificent Byzantine heritage. The exhibition of Yugoslav medieval frescoes, held recently in the U.S.A., demonstrated what a wonderful transformation the formalistic elements of Byzantine art underwent during the Middle Ages in the livelier, more vital and emotional creations of the Slavic states. Yet the

golden glitter of Byzantine mosaics, their noble and restrained colors, solemn ritualism and monumentality of composition, as well as the impressive presence of figures, remained in their descendants' works, just as traces and elements of old icons can be found even now in some works of contemporary artists.

Of the artists exhibiting in the Corcoran Gallery, Srbinović makes use of this rich Byzantine heritage in his own way. In his recent, more expressive figurative phase, Srbinović often applies Byzantine isocephalic elements to stress the ritual monumentality of his figures which are, however, in accordance with the concepts and fears of the twentieth century, less compact, decomposed and putrescent. Centuries-long Turkish rule in some areas of Yugoslavia introduced rich Oriental ornaments, and these, intermingled with ancient Slavic ornamental motifs, created new, splendid combinations.

However, Yugoslavia's northern and western neighbors exercised an even stronger influence on Yugoslav art. The massive wave of northern spiritual art, tending to subtle coloring and accentuated expression, merged with the far livelier Mediterranean culture, which was more material, more vivid in color, and better drawn, while less spiritual and atmospheric.

Traces of both trends can be seen in the works of otherwise surrealistic Velićković, whose Michelangelesque titans, begotten in the agony of the twentieth century, are akin to the expressiveness of Bosch.

The process of blending, intermingling, and transforming is naturally much more complex than is indicated above. It is a ticklish matter to write an introduction which illustrates the artistic creativity of a nation, basing it only on the works of a few selected representatives. This usually results in oversimplification for the sake of perspicuity as well as in accentuating those aspects of the national creativity that can be illustrated by the particular works exhibited. This, however, has not been my intention; I have tried to emphasize the importance that geographical and historical backgrounds exercise on artists.

The four exhibiting sculptors are, in spite of their up-to-date techniques, deeply rooted in their native soil. Drago Tršar comes from the Karst; his birthplace is near the world-famous Postojna Caves. His stalactitic and stalagmitic forms reflect the Nature he has borne in mind since his childhood and has now applied in his concept of humanity as multitudinous, collective man.

Dušan Džamonja, lover and tormentor of wood, experiences the agony of the modern world, a world in which humanity and the natural environment of man is being attacked by all that which is inorganic, metallic, and artificial. His materials and symbols are nails and wood, to which he sometimes adds glass as a spiritual element.

Vojin Bakić's glossy copper and brass represent an urbane art of decorative effects and lucent images. His exact antithesis is the Montenegrin, Luketić, a dynamic artist from the rocky, granite mountains, where the soil is barren and passions violent, where

life is sometimes as primordial as if it sprang up from Nothing — from the first stage of creation.

Several of the painters represented might be classified by some currently popular label, such as "abstractionist", yet a common tag would not befit their distinctive personalities.

Oton Gliha's Gromačes — patches of precious soil cleared of rocks and enclosed with high stone walls to keep off the wind — evoke all the poverty of his rocky, barren native land.

Popović has penetrated into a lower stratum, into the earth's interior. His often ironic vision has given us canvases daubed with thick layers of rough paint symbolizing the impotent paltriness of man against the manifest existence of matter.

The gradual disappearance of the human figure is the characteristic feature of Prica's art. A lyrical swirling line is all that has been left of the circles and triangles which at first confined and later symbolized corporeality and life.

Janez Bernik is, on the other hand, gradually humanizing his art. Departing from his early abstractions of matter, he is now exploring aspects of calligraphy, shaping letters which represent the most complete symbol of human communication. His palette, which has always been restrained, is now limited to the utmost, mostly to two or three hues.

In comparison with Bernik, Murtic's painting is a true ecstasy, a volcanic eruption of colors which call to mind the slow streams of lava flowing, grey and brown, over richly colored backgrounds until they harden into crystalline forms.

The creativity of the younger generation is exemplified in the poetic, emotionally charged, but otherwise static and simple forms of the surrealist world of Branko Miljuš — the brisk, high-strung and intuitive creator who nevertheless knows when to curb his youthful ardor and by the exercise of controlled consciousness give his surrealistic images an air of contemplative awe and diffident hope that there is a way out of the darkness that still envelops our existence. Stojan Čelić is the most restless searcher of them all: an intellectual, a nervous analyst who crosses the boundaries between abstraction and figuration. His nature requires experiences of both creative possibilities; he first imbues his planes and lines with the throb of life and then lets the forms of the organic world harden into geometric figures and formulas.

The circle of artists represented in the exhibition in the Corcoran Gallery is thus complete. They are all characteristic of the new creativity in Yugoslavia, all distinctive personalities, each in his own way. As a group, they represent their country well, though a group of this size cannot demonstrate all the richness and variety of Yugoslav art. For, above all, they represent themselves: searchers, creators, men and artists of the twentieth century.

ZORAN KRŽIŠNIK

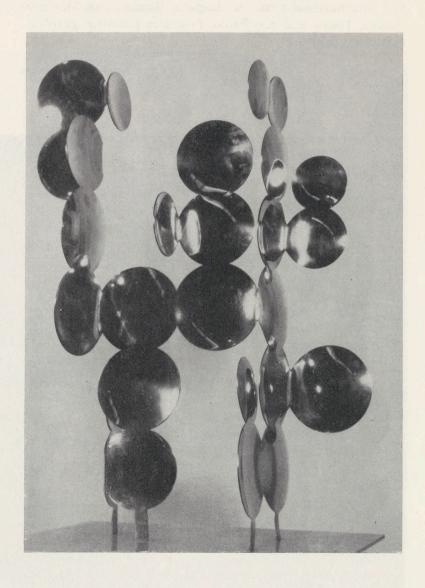
Director

Gallery of Modern art — Ljubljana

BAKIĆ Vojin

Zagreb — Born in Bjelovar, Croatia, on June 5, 1915. Studied at the Academy of Fine Arts, Zagreb. Sojourns in Italy, France, Holland, England, Austria, Belgium. One-man exhibitions in Bjelovar in 1940; in Zagreb in 1958 and 1964; in Ljubljana in 1961; in Belgrade in 1965. Took part in numerous group exhibitions in Yugoslavia and in Moscow, London, Venice, Alexandria, Milan, Erlangen, Graz, Brussels, Paris, London, Wiesbaden, Padua. Won many national prizes.

- 1 The Developed Surface II brass $27^{1/2} \times 19^{1/2} \times 1$ 1962—1963
- 2 The Developed Surface III bronze $24 \times 27^{3/4} \times 1$ 1962-1963
- 3 Radiant Form V brass $24 \times 16^{1}/_{2} \times 12$ with base 1963—1964
- 4 Radiant Form Mobile I duralumin $63 \times 21^{1/2} \times 17^{3/4}$ 1964
- 5 Radiant Form VII copper $20 \times 19^{1/2} \times 10$ with base 1964



BERNIK Janez

Ljubljana — Born in Ljubljana on September 6, 1933. Completed the Academy of Fine Arts and a special course in Ljubljana. Continued studies in Paris at Friedlander's. Sojourn in Italy. First exhibited in Ljubljana in 1955. One-man exhibitions in Ljubljana in 1960 and 1964; in Zagreb in 1964; in Belgrade in 1961 and 1965; in Athens in 1963; in Paris and Naples in 1964. Took part in numerous group exhibitions in Yugoslavia and in Mexico City, Venice, Washington, London, Vienna, Rome, Antibes, Rio de Janeiro, Graz. Won several national prizes and international prizes at Lugano, Rimini, San Marino, Venice, Tokyo and Sâo Paôlo. Practices painting, graphic arts and sculpture.



- 6 Annunciation oil on canvas 55 × 55 1965
- 7 Document oil on canvas $55 \times 43^{1/2}$ 1965
- 8 *Document II* oil on canvas $39^{1/2} \times 39^{1/2}$ 1965
- 9 Notation I
 oil on canvas
 55 × 55
 1965
- 10 Notation II oil on canvas 55×55 1965

ĆELIĆ Stojan

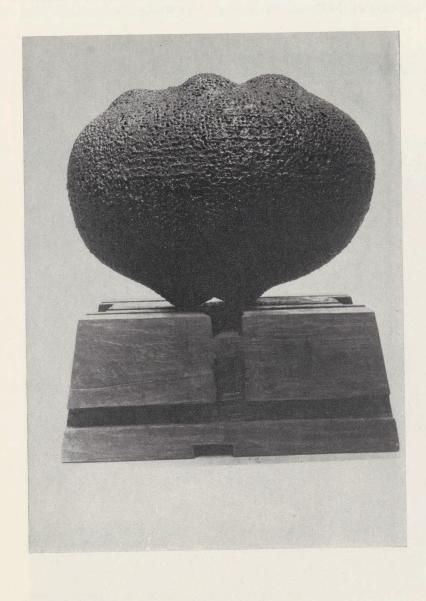
Belgrade — Born in Bosanski Novi, Bosnia-Herzegovina, on February 16, 1925. Completed the Academy of Fine Arts, Belgrade. Traveled in Italy, France, Holland, Belgium, England, Greece, USSR, Poland. First exhibited in 1953. One-man exhibitions in Belgrade in 1954, 1958, 1962 and 1964; in Zagreb in 1962; in Ljubljana in 1963; in Split in 1963. Took part in numerous group exhibitions in Yugoslavia and in Venice, Tokyo, San Marino, Paris, Prague, Warsaw, London. Won several national prizes in Yugoslavia and a prize at the International Biennale in Ljubljana. Director of the art magazine *Umetnost*. Professor at the Academy of Fine Arts, Belgrade.



- 11 Different Climate V oil on canvas $94 \times 78^{1/2}$ 1962
- 12 Germination
 oil on canvas
 53 × 49
 1965
- 13 Mycenaean Porch oil on canvas 77 × 54 1965

DŽAMONJA Dušan

Zagreb — Born in Strumica, Macedonia, on January 31, 1928. Completed the Academy of Fine Arts and a special course in Zagreb. First exhibition in 1953. One-man exhibition in Zagreb in 1953, 1957, 1959 and 1962; Belgrade in 1953, 1957 and 1962; Ljubljana in 1962; Milan in 1957 and 1961; Rome in 1964. Took part in numerous group exhibitions in Yugoslavia and in Venice, Paris, Rome, Brussels, Alexandria, Warsaw, Prague, Antwerp, London, Sâo Paôlo, San Marino, Graz. Won several national prizes and a prize for the monument in Dachau; First Prize at Rimini.



- 14 Sculpture V (lower case) aluminium $24 \times 15 \times 12$ with base 1961
- 15 Metal Sculpture No. 23 iron $30 \times 26 \times 17$ with base 1963
- 16 Sculpture XXXIII hazel wood $23\times27^{\,1/_{\!2}}\times14^{\,1/_{\!4}} \text{ with base } 1964$
- 17 Metal Sculpture No. 41 iron $20 \times 9 \times 6$ with base 1965
- 18 Metal Sculpture No. 42 iron 26 × 12 × 13 with base 1965

GLIHA Oton

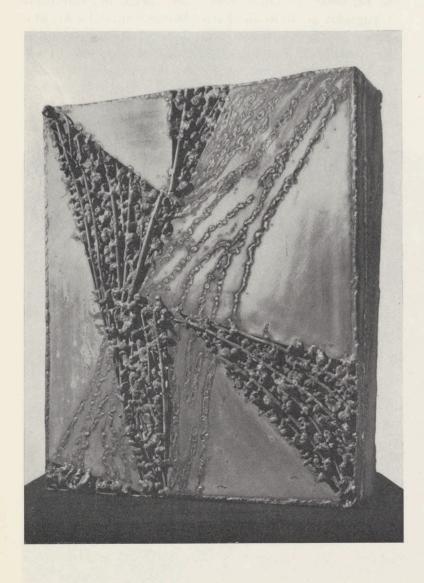
Zagreb - Born in Cernomel, on May 21, 1914. Finished the Academy of Fine Arts in Zagreb, continued studies in Paris. One-man shows: Zagreb in 1954, 1957, 1959, 1961, 1964; Torino in 1960; Sâo Paôlo in 1961; Milan in 1964; Genoa in 1965. Participated in international exhibitions: Biennale of Tokyo, 1955; Guggenheim International Award, New York, 1958; Biennale of Sâo Paôlo, 1959; Premio Morgan's Paint, Rimini, 1961; Premio Lissone, Milan, 1961; Biennale of Venice, 1962; Biennale of San Marino, 1963; included in "Art Today in Museums" in the Biennale of Venice, 1964. Participated in exhibitions of Yugoslav art in Rome, Paris (Musée National d'Art Moderne), Warsaw, London (Tate Gallery). Awards: Zagreb, 1956 and 1963; Rimini, 1961; San Marino, 1963. In addition to Yugoslav museums, he is represented in the Guggenheim Museum, New York; museums of modern art in São Paôlo, Turin, Rio de Janeiro, Bahia, and in many private collections.

- 19 *Gromače 10—64* oil on canvas $51^{1/4} \times 51^{1/4}$ 1964
- 20 *Gromače 20—65* oil on canvas $26^{1/2} \times 75$ 1965
- 21 *Gromače 10—65* oil on canvas $25^{1/2} \times 61^{1/4}$ 1965



LUKETIĆ Stevan

Zagreb — Born in Budva, Montenegro, on November 8, 1925. Studied at the Academy of Fine Arts, Zagreb. One-man exhibitions in Zagreb in 1963 and 1965. Took part in numerous group exhibitions in Yugoslavia and in Lausanne, Paris, Rome, Bari, Faenza. Took part at the first Symposium *Forma Viva*, Slovenia.

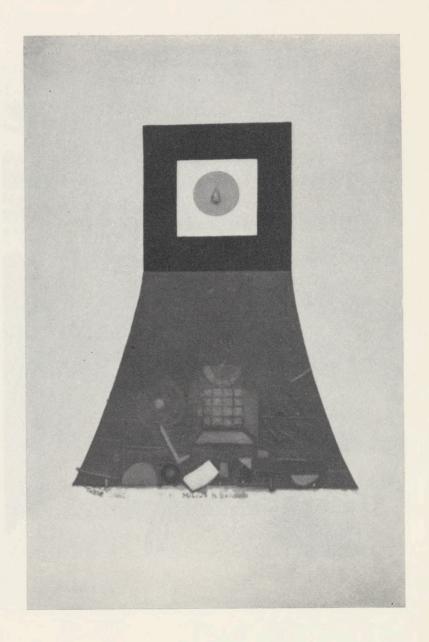


- 22 Sculpture XXXIX stainless steel and copper $7^{1/2} \times 14 \times 1$ 1964
- 23 Sculpture XVI stainless steel $13^{1/4} \times 11^{1/2} \times 3$ 1964
- 24 Sculpture LVIII iron $18^{1/2} \times 19^{3/4} \times 2^{3/4}$ 1964
- 25 Sculpture LX stainless steel $35^{1/2} \times 15 \times 2^{1/4}$ 1964

MILJUŠ Branko

Belgrade — Born in Prijedor, Bosnia-Herzegovina, on March 22, 1936. Completed The course of the Academy of Fine Arts and a special course in Belgrade. Continued studies at Friedlander's in Paris. Sojourn in France and Italy. First exhibited in 1959. One-man exhibitions in Belgrade in 1959, 1961, 1963 and 1964; Karlovac in 1961; Novi Sad in 1961 and 1963; Paris in 1962. Took part in numerous group exhibitions in Yugoslavia and in Alexandria, Tokyo, Lugano. Won several Yugoslav prizes and a prize in Lugano. Practices engraving and book illustrations.

- 26 *Pietà* oil on canvas $67^{1/2} \times 36^{1/2}$ 1965
- 27 Solemnity oil on canvas 63 × 49 1965
- 28 The Dream oil on canvas $54^{1/2} \times 56^{3/4}$ 1965



MURTIĆ Edo

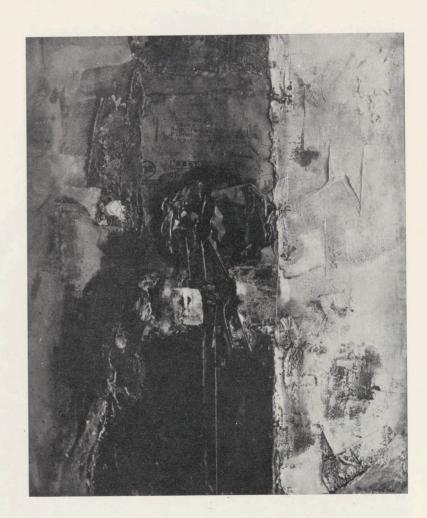
Zagreb — Born in Velika Pisanica, Croatia, on May 4, 1921. Completed The course of the Academy of Fine Arts, Zagreb. Traveled in Austria, Italy, The United States, Canada, France, Belgium. First exhibited in Prague in 1946. One-man exhibitions in Zagreb in 1953, 1956, 1959, 1962 and 1963; Belgrade in 1953, 1960 and 1964; Prague in 1946; Brussels in 1955; Vienna in 1957; Milan in 1955; Rome, Milan and Wiesbaden in 1960. Took part in numerous group exhibitions in Yugoslavia and in New York, Pittsburgh, Los Angeles, San Pedro, Tokyo, Venice, Graz, Sâo Paôlo. Won several national prizes and also prizes at the International Biennale in Ljubljana, Rimini and *Premio Lissone*.



- 29 White Background oil on canvas 38 × 57 1964
- 30 Three White Corners oil on canvas $38 \times 51^{1/4}$ 1965
- 31 Blue and Green oil on canvas $51^{1/2} \times 86$ 1965
- 32 Vertical Conception oil on canvas $63^{3}/_{4} \times 51$ 1965
- 33 Penetration in White oil on canvas $63^{3}/_{4} \times 51$ 1965

POPOVIĆ Mića

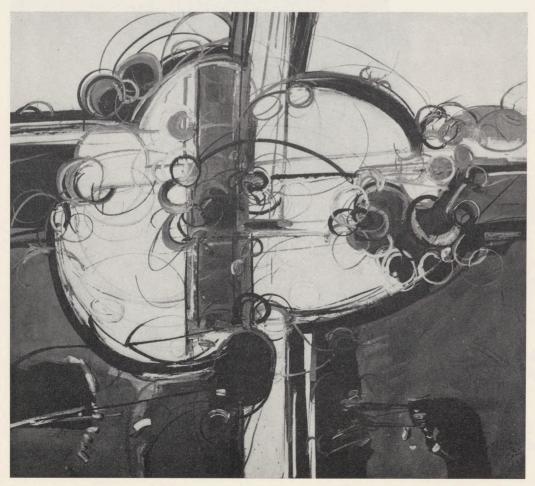
Belgrade — Born in Loznica, Serbia, on June 12, 1923. Studied at the Academy of Fine Arts, Belgrade. Several sojourns in France, Holland, Italy, Greece, Egypt. First exhibited in 1939. One-man exhibitions in Belgrade in 1950, 1952, 1955, 1960 and 1963; in Zagreb in 1955 and 1956; in Paris in 1952, 1953 and 1958; in The Hague and Mannheim in 1956. Took part in numerous exhibitions in Yugoslavia and in Alexandria, in New York — Brooklyn Museum, Watercolor Biennial — and Milan, Premio Lissone. Won several national prizes. Writes on art and is the author of Conflicts and Harmonies, published in 1954, The Trip, 1957 and In The Studio before Night, 1962.



- 34 Stratification mixed media on canvas 59 × 80 1963
- 35 Bridges mixed media on panel $68 \times 56^{1/2}$ 1964

PRICA Zlatko

Zagreb — Born in Pešuj, Croatia, on June 26, 1916. Completed The course of the Academy of Fine Arts, Zagreb. Traveled in Scandinavia, France, England, Germany, Brazil, Italy, India. First exhibited in 1941. One-man exhibitions in Zagreb in 1941, 1946, 1948, 1952, 1955 and 1958; Belgrade in 1952, 1955, 1959 and 1964; Ljubljana in 1958; Sarajevo in 1955; New Delhi in 1952; Rio de Janeiro in 1954; Sâo Paôlo in 1954; Venice in 1956; London in 1957; Vienna in 1958; Paris in 1961. Took part in numerous group exhibitions in Yugoslavia and in Venice, Tokyo, Sâo Paôlo. Won several national prizes and a prize at the Biennale in Lugano. Also works in mosaic and fresco.



- 36 Two Seasons oil on canvas 51 × 77 1964
- 37 Beatiful Day This Summer oil on canvas $38 \times 55^{1/2}$ 1964
- 38 Genealogical Nucleus oil on canvas 52×58 1965

SRBINOVIĆ Mladen

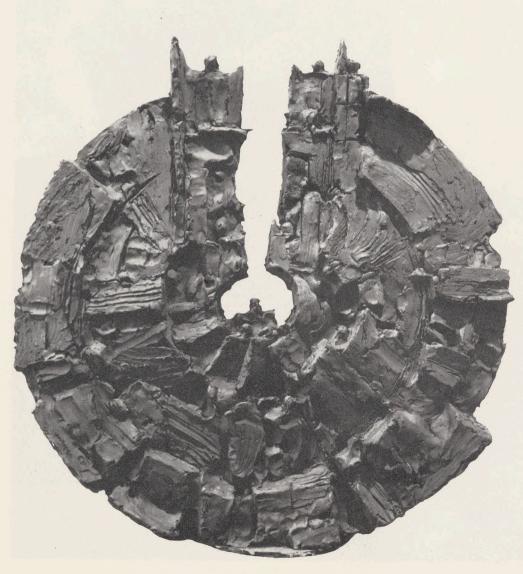
Belgrade — Born in Sušica, Macedonia, on November 29, 1925. Completed The course of the Academy of Fine Arts and a special course in Belgrade. Sojourns in Italy, Greece, Holland, France, Poland, England. First exhibited in 1951. One-man exhibitions in Belgrade in 1955 and 1961; Novi Sad in 1956; Skoplje in 1960. Took part in numerous group exhibitions in Yugoslavia and in Lugano, Paris, Venice, Tokyo, New York — The Guggenheim Museum — Stockholm, Athens, Graz, Bonn, Lausanne, San Marino, Rome. Practices mosaic and tapestry also. Won many national prizes. Professor at the Academy of Fine Arts, Belgrade.



- 39 Painting with Signs oil on canvas $47^{1/2} \times 39^{1/2}$ 1965
- 40 The Man Who Writes oil on canvas 67 × 56 1965
- 41 Come Back to my Native Country oil on canvas $90^{1/2} \times 67$ 1965

TRŠAR Drago

Ljubljana — Born in Planina-Koper, Slovenia, on April 27, 1927. Completed The course of the Academy of Fine Arts, Ljubljana. Sojourns in Italy, France, Belgium, Egypt, Austria. First exhibited in 1953. One-man exhibitions in Ljubljana in 1960; Zagreb and Belgrade in 1962; Wiesbaden in 1960; Trieste in 1962. Took part in numerous group exhibitions in Yugoslavia and in Alexandria, Rome, Milan, Paris, Warsaw, Brussels, Cassel, Padua, Bologna, Antwerp, Graz. Won several national prizes and also prizes in Rimini and Alexandria.



- 42 Triptych bronze $15^{1/2} \times 11^{1/4} \times 2$ (each) 1964
- 43 The Life of Man bronze 27 (diameter) × 8 1965
- 44 The Life of Man II bronze 41 (diameter) × 20 1965
- 45 The Column of Life and Death bronze $40 \times 30 \times 15$ 1965
- 46 The Column of Life and Death bronze relief $68 \times 24 \times 11$ 1965

VELIČKOVIĆ Vladimir

Belgrade — Born in Belgrade on August 11, 1935. Completed his studies under the Faculty of Architecture, Belgrade. First exhibited in 1951. Traveled to France, England, Italy, Belgium, Greece, Poland. One-man exhibitions in Belgrade in 1963; in Ljubljana and Skoplje in 1964; Brussels in 1964. Took part in numerous group exhibitions in Yugoslavia and in Paris, Sopot, Athens, Sâo Paôlo, London, Palermo, Faenza, Venice, Graz, Aguila, Bologna. Won several national prizes and prizes at San Marino and Paris (Biennale des Jeunes).

- 47 The Death of the Big Bird oil and tempera on canvas $94^{1/2} \times 55$ 1963
- 48 The Big Scarecrow II oil and tempera on canvas $94^{1/2} \times 55$ 1963
- 49 The Executioner oil and tempera on canvas 87.5×55 1964
- 50 The Test oil and tempera on canvas $87\frac{1}{2} \times 55$ 1964
- 51 The Departure oil and tempera on canvas $94^{1/2} \times 55$ 1965



LIST OF REPRODUCTIONS

BAKIĆ Vojin: The Developed Surface III, 1962-63

BERNIK Janez: Annunciation, 1965

ĆELIĆ Stojan: Different Climate V, 1962

DŽAMONJA Dušan: Metal Sculpture, No. 23, 1963

GLIHA OTON: Gromače 10-64, 1964

LUKETIĆ Stevan: Sculpture LX, 1964

MILJUŠ Branko: Pietà, 1965

MURTIĆ Edo: Blue and Green, 1965

POPOVIĆ Mića: Bridges, 1964

PRICA Zlatko: Genealogical Nucleus, 1965

SRBINOVIĆ Mladen: Come Back to my Native Country, 1965

TRŠAR Drago: The Life of Man II, 1965

VELIČKOVIĆ Vladimir: The Big Scarecrow II, 1963

THE EXHIBITION WILL BE SHOWN AT

THE CORCORAN GALLERY OF ART — WASHINGTON, D. C. January 7 — February 13, 1966

FRESNO ARTS CENTER — FRESNO, CALIFORNIA March 8 — April 3, 1966

THE DENVER ART MUSEUM — DENVER, COLORADO April 25 — May 29, 1966

THE PORTLAND MUSEUM OF ART, PORTLAND, Maine August 14 — September 18, 1966

THE ADDISON GALLERY OF AMERICAN ART — ANDOVER, MASSACHUSETTS

October 10 — November 13, 1966

THE MILWAUKEE ART CENTER — MILWAUKEE, WISCONSIN

November 28 — December 31, 1966

